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ough there is an uncon-
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During the 2016-17 season the quartet will perform complete six-concert Beethoven quartet cycles in Wigmore Hall, at Princeton, the University of Michigan, and at UC Berkeley. Other engagements this season include those in Florence, Milan, Geneva, Amster-
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In 2014 the Takács became the first string quartet to win the Wigmore Hall Medal, which recognizes major international artists who have a strong associ-
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The Takács Quartet was formed in 1971 at the University of Colorado at Boulder, where its members now are Christoffersen Faculty Fellows at the University of Colorado Boulder, where they have helped develop a string program with special emphasis on chamber music. They have served at residencies at the Aspen Festi-
vale and at the Music Academy of the West, Santa Barbara.

We Welcome the Return of the Takács

Recognized as one of the world’s great ensembles, the Takács Quartet’s unique blend of drama, warmth and humor brings fresh perspectives to the string quartet repertory.

At 8 pm on Saturday, November 12, its mem-
bers will share with us their exploration this season of the works by Beethoven. It was his lover’s con-
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Our website: www.f你看 more about the Takács Quartet at their website: www.takacsquartet.com.
Let Us Introduce You

To enlist Sang-Eun Lee described as “a prodigiously-talented young artist with an extraordinary technique and musical poise” (Washington Post) and a “feelings, powerful artist” (Korea's Herald Magazine), she is the seventh recipient of Friends of Music Concerts Performance Award. On Saturday, October 22nd at 8 pm she will perform with pianist colaborator Chunk Joon in a program that will include the Complete Beethoven Cello Sonatas, Gaspar Cassado’s Suite for solo cello; Schumann's Adagio and Allegro for cello and piano, Op.70; Schubert’s Sonata in A major, the Fantasie in C minor for Arpeggione and Piano, D. 821; and Cas- sadio’s Dance of the Green Devil.

Ms. Lee has won top prizes in various interna- tional competitions, including the 2014 Young Concert Artists International Auditions in New York City, the Young Musician Prize of the Empac Performing Arts Concert Competition in Berlin, the 2009 Johannist Internation- al Competition in Washington, D.C., and Germany’s Kreisler International Cello Competition in 2009 and Salz Coline 2017. In addition to her appearance with us, her 2016-17 season includes performances at the New York City’s Morgan Library, Boston’s Isabella Stewart Gardner Museum, and an appearance as soloist with the Or- commercial of the Napoleonic Wars and their af- fects. But what is it like to personally take up the challenge of these compositions, and know you are, too.

This past February we lost Heidi Dichter, one of our original and most loyal subscribers and supporters. She was 104, and had attended our concerts regular- ly, even through the fall of 2015. Heidi was a trained concert pianist, having been educated at the Curtis Institute of Music. She worked with Myra White, a student of the old Jacob Gaisuk. In addition to her appearance with us, her 2016-17 season includes performances at the New York City’s Morgan Library, Boston’s Isabella Stewart Gardner Museum, and an appearance as soloist with the Or- ist of Beethoven as a foundation, and of the Takács’ work together over forty years. Performances of Beethoven have been at the center of the Takács’ ensemble since its inception in 1971. They are known for their deep understanding of Beethoven’s quartets, which were composed against the turbulent backdrop of the Napoleonic Wars and their aftereffects. But what is it like to personally take up the challenge of these compositions, and know you are, too.

Presenting Beethoven

Hedy was a long and extremely full life, blessed by her family and friends and buoyed by her quick wit and generosity. Her last trip to Vietnam was made when she was 98! We have missed her presence at our concerts and will remember her with fondness and gratitude.

Gaspard Cassado, composer/cellist

This fall we bring you once again a composer with whom you might not be familiar, thanks to our October 22nd text art artist. Jordan Aucklin is the young Korean cellist Sang-Eun Lee and her pianist collaborator Chris Jeon. Their program includes works by this prolific Casadóian composer.

Cassado was born in 1897 in Barcelona, the son of a chamber music duo. Cassado started his career as a composer, to be more or less an organist and choral conductor. His father died and he moved to Paris, where he started his composer career. In 1919, he published his first composition, which was well received. In the 1920s, his music continued to be well received, and he continued to compose, eventually becoming a world-famous composer.

Gaspard Cassado

To answer that question, Edward Dussurget, the Takács’ Quartet’s first violinist, in his brief but groundbreaking new book, The Power of Time: History, Music, and Science, expresses his thoughts: "Time is a powerful tool that can be used in combination with other artistic mediums to create a unique composition." The Takács Quartet, known for their innovative approach to music, is well known for their ability to combine different elements in a single composition to create a cohesive and powerful piece. In their new book, they explore the concept of time and how it can be used as a tool for artistic expression.

Changing Venues

A subscriber has asked why we have had to change the location of one concert in each of the past two seasons. Each time it’s been because the original date conflicted with another event. In the case of Sleepy Hollow High School’s student musical. But why couldn’t that have been avoided? First, high school auditions have proved to be the only venue for which we are both available, in terms of size and the free parking available, and affordable, in terms of the cost of the venue itself. Only our and our audiences have been delighted with the modern and colorful presentation of the music, its acoustic, layout, and backdrop accommodations for our artists really are excellent.

Presenting Beethoven

Cherston-in-Hudon in 1946 where the early con- certs of Boccherini, and performed them on a Hu- dson. Cassadó died on Christmas Eve, 1966, of a heart attack, after a strenuous tour of a flood stricken area of France where he was raising funds for those who had been devastated by the natural catastrophe.

Your School District Can Be Among Our Partners in Education

Asymptote of the Future is available to any school, non-profit organization. They are young and vibrant, and have excellent rapport with their students. They have fun. Among past groups we’ve worked with are the Carducci and Alfiara String Quartets, and most recently, the PUBLIC Quartet.

More information about the program is available on our website, www.friendsmusicconcerts.com. That’s also where applications can be made. Even if you don’t have the full group, you can help your school district take advantage of this opportunity by contacting the local art teacher or school principal, or a music department head.
Changing venues?

Now for the problem. Most artists of the caliber we our artists really are excellent. acoustics, layout, and backstage accommodations for of size and the free parking available, and affordable, student musical. with performances of Sleepy Hollow High School’s A subscriber has asked why we have had to change the Museum, and an appearance as soloist with the Or season includes performances at the New York City’s. In addition to her appearance with us, her 2016-17 Solms Culture Prize. young musician. for Arpeggione and Piano, D. 821; and Cas Sadó’s Dance of the Green Devil. ly talented young artist with powerful technique and To To answer that question, Edward Dusiberg, the Takacs’ Quartet’s first violinist, in his brief but beguiling new book, Beethoven for a Later Age "I have always been a performer." "This year, I've had the chance to see a number of enthusiastic young cellists who have performed in my concerts," he says. "I want to encourage them to continue, and I hope that my book will inspire them to keep going." 

Remembering Hedy

This past February we lost Hedy Dichter, one of our most original and loyal subscribers and supporters. She was 104, and had attended our concerts regularly, even through the falls of 2015. Her death was a loss not only to the musicians and their families, but to the communities of all ages that were enriched by her presence. 

Hedy was a trained concert pianist, having been educated at the University of Vienna. She performed with some of the greatest musicians of her time, and performing many recitals. She loved Italy, and settled in Florence, where she lived for more than thirty years. 

Hedy led a long and extremely full life, blessed by her family and friends and buoyed by her quick wit and sense of adventure. Her last trip to Vienna was made for her 104th birthday, and her last trip to Venice was made when she was 98. She had missed her presence at our concerts and will remember her with fondness and gratitude.

Changing Venues

All that said, this season we’re confirmed to be in SHHS for all six concerts. We’re looking forward to it, and know you are too.

Gaspard Cassado, composer/cellist

This fall we bring you once again a composer with whom you might not be familiar, thanks to our October 22nd and two other concerts this season. Originally composed and performed between 1798 and 1826, these works have inspired artists of all kinds – not only musicians – and have been subjected to endless interpretation. But what is it like to personally take up the challenge of these compositions, not only as a musician but as a member of a quartet, whose every player has ideas about style and expression? 

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Let Us Introduce You

To enlist Sung-Eun Lee described as “a prodigiously-talented young artist with a rich technique and musical poise” (Washington Post) and “a fearless, powerful artist” (Korea’s Seoul Magaziner), she is the seventh recipient of Friends of Musician Composers Performance Award. On Saturday, October 22 at 8 pm, she will perform with piano collaborator Chris Faber in a program that will include de Falla’s Suite for cello and piano, Op. 70; Schubert’s Sonata in A major, D. 684; and Op. 82; and Casadesus’ Dance of the Green Devil.

Ms. Lee has won top prizes in various international competitions, including the 2016 Young Concert Artists International Auditions in New York City, the Young Musicians Prize at the Emanuel Feuermann Competition in Berlin, the 2009 Johannesburg International Competition in Washington, DC, and Germany’s Erich Kunath Competition in Berlin, the 2009 Johansen International Young Musician Prize of the Emanuel Feuermann Artists International Auditions in New York City, the Menlo Festival, among others.

Born in Seoul, Korea, Ms. Lee attended the Korean National University of Arts from the age of nine, information she worked with Myung Wha Chung in Korea and Sang Min Park. She is a grant recipient of the Rugby Foundation for the Musical Arts, and currently attends the Curtis Institute of Music, working with Peter Wiley and Carter Brey.

Change venues?

A subscriber has asked why we have had to change the location of one concert in each of the past two seasons. Each time it’s been because the original date conflicted with the schedule at Sleepy Hollow High School’s student musical.

But why couldn’t that have been avoided?

First, high school auditions have proved to be the only venues for which we are both appropriate in terms of size and the free parking available, and affordable, in terms of costs. For part of the rest of the week, all of our activities and our audience have been delighted with the modern mission of Sleepy Hollow High School – its arts, music, acoustics, layout, and backyard accommodations for our artists really are excellent.

Now for the problem. Most artists of the caliber we present formulate their own schedules more than a year in advance. We must contract with them that early and commit to a date. The school system does not finalize its calendar until late spring at the earliest for the following school year. Each year we consult with them about our plans and try to avoid dates that appear problematic, but sometimes the school system will premiere a spring concert in what for us is the last minute. The administration does attempt to respect our schedule but, in the end, the needs of their students must come first.

Normally this has worked well. When it has not, we have changed venues rather than change a date that we have a contract for. For instance, we changed a date with our original artist, Edward Dusinberre, because of the school’s scheduling needs, but his availability is so much in demand that we have agreed to switch venues in order to accommodate his schedule. In the future we may have ideas about style and expression.

To answer that question, Edward Dusinberre, the Takacs Quartet’s first violinist, in his brief but beguiling new book Beethoven for a Later Age provides an understanding of the players’ work, the key to creating its own sound, Dusinberre reveals, is in balancing continuity with change and expression—a theme that lies at the heart of Beethoven’s remarkable compositions. In an accessible style, he illuminates the variety and contradictions of Beethoven’s quartets, which were composed against the turbulent backdrop of the Napoleonic Wars. And his first wife, Pauline, who was also the principal composer with Manuela dall Feuermann and Mauro Ravel. At the end of the World War I, Cassadó started touring internationally and became a world-renowned soloist, playing under most of the leading conductors of his time, and performing many recitals. He lived in Italy, and settled in Florence, where he lived for more than thirty years. Although his international career was interrupted by the Second World War, he returned to Italy, where he died in 1982, having caused a split with Casals that continued the work with which he had been devastated by the natural catastrophe.

What Is It About Beethoven?

Dare we ask? Beethoven’s sixteen string quartets are widely considered to be some of the most extraordinary and challenging pieces of music ever written. Originally composed and performed between 1798 and 1826, they have inspired artists of all kinds—not only musicians—and have been subjected to endless interpretation. It is hard to imagine it is like to personally take up the challenge of these compositions, not only as a musician but as a member of a quartet, whose bag is to play hot ideas and style and expression.

Remembering Hedy

This past February we lost Hedy Dichter, one of our original and most loyal subscribers and supporters. She was 104, and had attended our concerts regularly, even through the fall of 2015. Hedy was a trained concert pianist, having been educated at the Vienna Academy of Music, and attended the Curtis Institute of Music, working with Peter Wiley and Carter Brey.

In honor of her memory, the forma...

Gasper Cassado, composer/cellist

This fall we bring you once again a composer with whom you might not be familiar, thanks to our October 22nd concert at Alice Tully Hall. Gaspar Cassado is the young Korean cellist Sung-Eun Lee and her piano collaborator Chris Faber. Their program includes works by this prolific Czech Austrian composer.

Cassado was born in 1897 in Barcelona, the son of a chemist, and was the third of four children. He played the piano and cello as well as an organist and choral conductor. His father died when he was very young. He continued his studies as a violist in Berlin, and at the age of seven he began cells lessons with a prominent Barcelona cellist, who worked at the Museum with his father. When Cassadó was nine years old, he played his first public performance, where he was heard by Pablo Casals, who immediately offered to give him lessons. He was awarded a scholarship by the city of Barcelona so he could study with Casals. He also studied composition with Manuel de Falla and Maurice Ravel. At the end of World War I, Cassadó started touring internationally and became a world-renowned soloist, playing under most of the leading conductors of his time, and performing many recitals. He lived in Italy, and settled in Florence, where he lived for more than thirty years. Although his international career was interrupted by the Second World War, he returned to Italy, where he died in 1982, having caused a split with Casals that continued the work with which he had been devastated by the natural catastrophe.

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Autumn is the time to apply! Beethoven and the unique Friends of Music Concerts program. Through it we bring the...
We Welcome the Return of the Takács

Recognized as one of the world’s great ensembles, the Takács Quartet’s unique blend of drama, warmth and humor brings fresh insights to the string quartet repertoire. At 8 p.m. on Saturday, November 12, its members will share with us their exploration this season of the String-Serenade by Bruch, which made its composer’s STRING Quartet in F Major, Op. 18, No. 1; String Quartet No. 9 in E-flat Major, Op. 129 (“The Rose”) and String Quartet No. 14 in C-sharp minor, Op. 131.

The New York Times recently lauded the ensemble as “aspirations familiar to music lovers in most traditional of works feel radical once more.” The Financial Times, in describing a recent concert at the Wigmore Hall in London, said: “Even if the most innovative presenters are too few, in even the most familiar plays the Wigmore Hall opens our 63rd Season

The group’s program at the Hall will feature complete works by Haydn with more intelligence, expressivity, and force…”. During the 2016-17 season the quartet will perform complete six concert Beethoven quartet cycles in Wigmore Hall, at Princeton, the University of Michigan, and at UC Berkeley. Other engagements this season include those in Florence, Milan, Geneva, Amster-}

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The Takács Quartet was formed in 1975 at the University of Chicago, where many of its members now are on the faculty of the university’s Harris Theater, and they have helped develop a burgeoning music scene. In Japan they enjoy strong residencies at the Aspen Festival and at the Music Academy of the West, Santa Barbara.

Unplugged...but with a hint of rock ‘n roll energy… even… just a few critics describe the musical phenomenon that is the St. Lawrence String Quartet. It was founded for the purpose of providing, in the experience of some its members, a breath of repertory and a form of chamber music that is musically challenging and aurally alive.

The group’s program a 3 a.m. on Saturday, October 8, will include Haydn’s String Quartet in E Major, Op. 35, No. 4 ("The Joke") and Mendelssohn’s Quartet in E minor, Op. 81. It has performed in 2017. According to

St. Lawrence String Quartet. Piano and Strings and at the University of Michigan, where the ensemble remains to.

The Takács Quartet has built a reputation for its breadth of repertoire, and its consummate pianist Anne-Marie McDermott with its "mature, considered, and articulate..."

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